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EDITOR.

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Subscribers finding this notice marked will understand that their subscription expires with this number. The paper will be discontinued unless the subscription be renewed promptly.

WE owe a word of explanation (we had almost said apology) for the late appearance of our last number. "Misfortunes never come singly," the adage says, and we found it true last month. First, there were some errors in the making up of a page of our reading matter, which necessitated the cutting out, reprinting and inserting in the proper place of the corrected leaf—a work of no small magnitude for a large edition; next, it was found necessary to stop the printing of the music, just as the presses were being started, in order to make certain necessary corrections. At last, we had begun to get the papers in good shape, when the printers of the music discovered that 4,000 copies of one of the music forms had been wrongly backed, i. e., printed so that the page on the one side of the leaf did not correspond to that on the other side. The majority of our subscribers were supplied from the lot that had been printed correctly, but some 1,700 of those, together with our exchanges and advertisers had to wait until that mistake had been rectified. There is another adage that says that "lightning never strikes twice in the same spot." We hope it will prove true in our case and that no similar delays will hereafter annoy both us and our readers.

CHRISTMAS AND ITS MUSIC.

FOR all the religions that have blessed or cursed mankind, the only one that was ushered into the world with a song is Christianity. The hymns which the shepherds of Judea heard must undoubtedly have been, as Milton says:

"Such music, as 'tis said
Before was never made
But when, of old, the sons of morning sung,
While the Creator great
His constellations set,
And the well-balanced world on hinges hung."

For the musicians were seraphim and the text to which they tuned their heavenly voices has remained for nineteen centuries and will remain to the end of days, the sweetest and most comprehensive of God's messages to men: "Glory to God in the highest, and on earth peace, good-will to men." It is little wonder, therefore, that this text should, since the day of its first utterance, have been a source of inspiration to musicians of high and low degree throughout the ever-widening bounds of Christendom.

Doubtless, not a few of the "hymns and spiritual songs" of the early Church had for their theme Christ's nativity, with its strange and significant blending of greatness and lowliness—the surroundings of an outcast, the homage of a king, the weakness of an infant, the worship of a God, so well expressed in the lines of Heber:

"Cold, on his cradle, the dew-drops are shining,
Low lies his bed with the beasts of the stall;
Angels around him in slumber reclining,
Majors and Monarchs and Saviors of all."

We have, however, no authentic record of any of these earlier Christmas hymns.

Later, the Christmas songs or carols partook of the odd mixture of religion and irreligion which characterized the times. Perhaps the oldest extant of these carols, is one which dates from the eleventh or twelfth century and commemorates the flight into Egypt rather than the nativity. It is the one that was sung at Beauvais and Sens, in France, at what was known as *La Fête de l'âne* (the feast of the ass). On this occasion a richly caparisoned ass, dressed as a monk and ridden by a little girl (the Virgin Mary) carrying a doll (the child Jesus) was led through the town and into the church while the clergy sang, to a no unpleasant tune:

"*Orentis paribus
Adventum annus
Pulscher et fortissimus
Serevius aplinatus!
Hec, Sive Assus, Hec!*"

The common people joined in the song, but, not being Latin scholars, they sang in French what they may have thought was a translation of the Latin, but, as to all but the last line (which was French), was hardly an imitation of it. If all the stanzas were like the one we have just quoted, which appeared in the French of the period as:

"*Mrg. Sire Anne, car chantez,
Belle becche richigues,
Vous aures du jolo aues,
Eide l'avance a glaudre
Hec Sire Anne, hea!*"

While France seems, in those days, to have led the world in the number of its *noëls* or carols, Germany and Italy were not far behind. "Wir loben alle den Kindeleins" and "Der Trop ist es frohlich," were two of the most beautiful and popular of the early German carols.

It has been said that the first allusion to English carols is contained in what an old Franciscan friar wrote about boys A. D. 1388. This wiseacre says: "That at the age of seven years they are 'pleasant of body, able and light to moving, witty to terms, caroles and withouten besynesse and drede nor perylls more than betyng with a rolle.'" It is clear however, that the custom of teaching boys "caroles" is here referred to as thoroughly established, and therefore it must have considerably antedated the writing of the worthy Franciscan. In fact, it seems to be pretty certain that the "Boar's Head Carol" which, in a somewhat modified form, is still sung at the bringing in of Christmas dinners at Queen's College, Oxford, was sung at the coronation of Henry I, as early as 1170. This is the Carol referred to, in its original form:

The hore's heede in hande bring I
With gaudes gay and meryng;
I pray you all syng merrily,
Quatin in convivio

Cantat apri deters

Boddies leudes Daming,
The hore's heede I understande,
Is the cheefe servey in this lande;
Loke where ever he fande
Servite cum cantico.

Cantat apri, etc.

Be gladd, lordes, both more and lesse,
To chere you all this Christmasse,
For this hath orderyd our stwardes,
The hore's heede with mustarde,
Cantat apri, etc.

"To the regions of the east
There came an ass
Beautiful and very strong,
Mild to carry a burden
Hey, Mr. Ass, hey!"

"Hey, Sir Ass, since you sing,
I thought much also you sing,
You may have hay enough
And need to plow (if a plenty)
Hey, Sir Ass, hey!"

Another English Carol that has stood the lapse of time and bide fair to remain popular for generations yet is the one commencing:

"God rest you, merry gentlemen,
Let nothing you dismay,
For Jesus Christ, our Savior,
Was born on Christmas day,
To save us all from Satan's power,
When we were gone astray.
Oh, tidings of comfort and joy."

The early Christmas Carol of "Merric England" were not confined to the story of the nativity. One, on the subject of "Drives and Lacarous" commenced in the following peculiar strain:

As it fell out upon a day, Rich Drives sicker'd and died,
There came two serpents out of hell, his soul therein to guide.
For up, rise up, brother Drives, and come along with me
For you've a place provided in hell, to sit on a serpent's knee.

Possibly the author of this peculiar composition was a native of Erin, the favored island from which St. Patrick had driven all the reptiles, and menageries not being then so common as they are now) had never seen a serpent. If, so he may be forgiven for his apparent ignorance of ophidian anatomy. It is said that another very curious Carol of Christmas time, printed on hallad paper, in black letter, may yet occasionally be found pasted on a Derbyshire cottage wall. It is headed "Christus Natius Est," and is ornamented with a rude wood-cut of the Nativity, in which are seen a number of domestic animals with labels issuing from their mouths. Thus the rooster crows, *Christus, natius est*. The raven asks, *Quando?* The cow answers, *Hac nocte*. The ox bellows, *Ubi?* The sheep bleats, *Quidam*, while a deer, coming out of a wood, bears in its beak the legend, *Gloria in Excelsis*.

In Darius Gilbert's "History of Christmas Carols," we find the following description of Christmas festivities in the olden days of England:

"The day was passed in the ordinary manner, but at the close of the day the evening cakes were drawn hot from the oven, cider or beer exhilarated the spirits in every house, and the singing of carols was continued late into the night. These carols took the place of psalms in all the churches, especially at afternoon service, the whole congregation joining; and at the end it was usual for the parish clerk to declare in a loud voice his wishes for a 'Merry Christmas and a happy New Year to all the parishioners.'"

With the revival of a purer Christianity and the refinement of manners, the mixtures of drinking song and hymn, devotion and sacrilege, which had done duty as "Christmas Carols" became things of the past—a fact the antiquarian may regret but which can only please the Christian. Still, the subject was not abandoned by musicians, it lost none of its popularity, but it was treated in a style fitted to its combined solemnity and joyfulness. Old John Sebastian Bach opened the way with his Christmas Oratorio, in six parts, and Handel loved with the immortal "Messiah." Later still, last wrote "Christus ist geboren," Berlioz, the unbeliever, wrote "L'enfance du Christ," Saint-Saëns has written an "Oratorio de Noël," while Adam, Sullivan and a host of others have written carols which are known by every musician. Adams' "Minnis, Christens, C'est There volenté" has been translated into all the civilized tongues and has been sung every Christmas-tide for years, in thousands of churches the world over.

The theme is not exhausted, nor will it be so long as the aspirations of mankind shall extend beyond the present. So long as there shall be Christians on earth and Christ in heaven, Christians shall find in these for the best inspirations of the best musician—inspirations which shall, perhaps, survive when "a new earth and a new heaven," shall have taken the place of this "vale of tears."

BEFORE another visit of the Review to our readers, the holidays will have come and gone. It is in order therefore, for us to now wish one and all, in the accepted form: "A merry Christmas and a happy New Year!" This wish, however, is not merely formal; it is, on the contrary, quite sincere. Of course, we know but very few of our readers personally, and yet we cannot help but think of them as members of one large family whose numbers are scattered from one end of the world to the other. It seems to us that their joy is our joy and their prosperity is our prosperity. And so, in wishing them a Merry Christmas we feel that we are wishing ourselves a share of its merriment. In so large a family as ours there must be some to whom the hand of Providence will deal out sorrow and pain even in this time of mirth. To these we would express our sympathy and our hope that they may find "a balm in Gilead." We trust that even if their Christmas cannot be merry, it may be blessed, since "blessed are they that mourn, for they shall be comforted." And we wish you a "happy New Year!" Wish for yourselves, friends, all the good things that are right things (and only such are worth the having) and these are the things we wish for you. Doubtless, you too wish us well, and we thank you for the wish. To make it tangible, however, will you not try to increase our happy family of musical people, by getting your friends to enroll themselves among our subscribers? By so doing you will be doing them, even more than us, a favor.

With this issue we close the eighth annual volume of Kunkel's Musical Review. In these volumes we have published more genuine music than have all our contemporaries together in the same time. If by so doing, we have lost, as subscribers, those whose ideal of music is the "nigger minstrel" song and dance, we confess that we do not regret it.

IN the chapter called "Small troubles at grand concerts," in the "Grosesques de la Musique," Berlioz gives a specimen of the exertions necessary, on the part of the conductor, to secure the unembellished performance of an air by Mozart. At last we begin; the *cantatrice* resigns herself to the *chef-d'œuvre*. She covers it with embroideries as one might have

expected. The conductor hears somewhere within himself the eloquent exclamation, "Krrrr!" and turning to the Diva, says, in his softest voice, 'If you sing it in that way you will have enemies among the audience. 'Do you think so?' 'I am sure of it.' 'Dear, dear! but— . . . Perhaps it might be as well to sing Mozart exactly as it is written. Well I am ready for any thing!' 'That is right; courage; risk the adventure; sing Mozart with simplicity.' Some think Mozart a great master, not deficient in taste.' We begin again. The singer having made up her mind to drink the cup to the dress, sings simply this miracle of expression, sentiment, passion and style, only changing two bars, just for the honor of the calling. She had scarcely finished when five or six people rush up to her, exclaiming, 'A thousand thanks, Madame; with what simplicity and purity you sing! That is the true style in which to interpret the great master; it is delicious, admirable! Ah, you understand Mozart!' The conductor, apart, 'Krrrrr!' What a touch that is, the two bars she is obliged to change, *pour l'honneur du corps!*



"THREE CHRISTMASSES."

And, asleep or awake, the bright child-eyes have seen,
From the high mountain tops, with the decked regiments,
The sweet Christ-child come down at the call of their prayer—
And the winter is warm, and the world blooming fair!

THREE 'CHRISTMASSES.

II

Groans and shivers the earth 'neath the breath of the blast,
Lo! the storm-demons shriek as they hurry on past—
Night and storm in the world, night and storm in a soul
Which, in losing its faith, has lost sight of the goal
That Faith only can see! Has lost sound of the voice
That can bid storms be still and make sorrow rejoice!
Rare with wand 'ring at last, lo, he falls on his knees:
"Oh Thou, Christ-God," he cries, "I am weary of these
Doubts and sorrows and sins that assailed Thee in vain;
Give me back, Lord, the faith of my childhood again!"
And the night is as day, and the earth is as heavy,
And the angels are glad o'er a sinner forgiven!

III

Brown and sere lies the earth, for the year has grown old,
And its pulses are faint, and its heart waxed cold,
And the restless leaves, tossed in the hands of the gust,
Have low whispers of death and return to the dust.
On his pillow of pain walleth one who has wrought
Many years, untrifling, as His Master had taught.
As in childhood, again, through the dark cypress trees,
One who walketh in light, on the mountain, he sees;
And he hears, faint and far, the sweet songs of the blest,
And the Father's "Well done; enter thou in to rest!"
And the Christ-man has left all His glory on high
His weak brother to bear in his arms to the sky!

—L. D. FOULON.

I

White and still sleeps the earth in the winter's embrace
While the night's startled eyes gaze in love on her face.
In a cot of the vale other eyes are awake
That, in child-faith, a look tow'rd the mountain path take.
And child lips repeat, as the child-eyes close:
"Oh, sweet Christ-child, come down, through the woods, o'er
the snows,
With the good gifts Thou hast for the children of earth,
With the tops and the sweets and the tree and the mirth!"
And, asleep or awake, the bright child-eyes have seen,
From the high mountain tops, with the decked regiments,
The sweet Christ-child come down at the call of their prayer—
And the winter is warm, and the world blooming fair!

TRADE NOTES.

Miller's new music hall, in Boston, will open probably the latter part of January.

C. Briggs & Co. enjoyed their thrice-dinnering diners none the less because their business in their new quarters is increasing very fast. J. G. Gardner exhibits the Briggs at New Orleans this year.

The growing interest in the Calenberg and Vangel piano is due to the fact that the instruments are of a special class that will make their instruments all that can be desired in a first-class piano. The following testimonials received by this house daily are well deserved.

The business of R. M. Best & Co. is running on nicely and their pianos are popular every day. They are receiving about fifteen per cent with orders ahead all the time. Their mail "springs" "borders" take orders as fast as they are received with great favor by the trade.

George Kilgen of 69 and 64 St. River (formerly Summit Ave. Louis, has received not a few testimonials over the excellence of the organ he has recently set up in the Catholic Church at Las Vegas. This organ is said to be the largest of St. Louis and adds one more to the many successes of this experienced builder.

The new organ of Mount Calvary Church, St. Louis, built by Henry Kilgen, of 70, Market Street, was opened with a recital and concert on the 14th ult. Mr. Kroeger was the organist of the occasion and showed the instrument to the best advantage. The universal verdict was that the organ was excellent.

The Town Hall of Sidney, New South Wales, is to have the largest organ in the world, containing 6 ranks of keys, 72 speaking stops, 6 of which will be 16 ft. tone, and the highest of the cost of which will be over \$100,000, the choice of builders lay between a Londoner and a New Yorker, and New York, who are busy preparing plans and have strong hopes of reviving the idea.

Hardman, Peck & Co. write us: "We have all we can do at present. We shipped twenty-five pianos last week, and in three this week, with prospects of still larger shipment next week. Our new harp shop attachment is meeting with great success. D. Smith & Son, of New York, have just taken the agency of the Hardman Piano, which will give their already leading piano a new lease of life. We are very glad now. We shall have a new fine Baby Grand for Jan. 1st."

Edwards & Son New York, and N. J. have a new Brass Wreath Piano, was put upon the market some six weeks ago, many points of novelty and beauty, and many points of excellence. It has made considerable headway in the market, and has been made of the old, reliable and progressive house, whose long and successful history is a guarantee of the quality and sterling workmanship from a host of shining examples in the musical world. It is a piano that may be relied upon for its upright, which has made a "decided hit" in the trade.—Am. Mus.

Three artists that understood the requirements of a first-class piano, have recently voluntarily submitted their approval of the eminence upon the stage, and the late Mr. J. H. Lumbert says in brief that the Sommer piano "answers all the requirements of the most exacting taste and responds to the most delicate as well as powerful demands." Edmund Kunkel, the well-known pianist, has said and responds to the most delicate as well as powerful demands. "I have never played upon a piano that responded more promptly and satisfactorily to my interpretation of classic and modern composition." And Mr. Constantine Sternberg says: "The tone is round, full and sonorous. The touch is simply perfect."

The Mason & Hamlin Piano and Organ Co. was awarded the grand gold medal for their organ exhibited at the International Exhibition in London, over thirty competitors. The company has since its organization in 1864, manufactured over 10,000 organs sold. They are now manufacturing at the rate of 200 organs a week, and 20 pianos. The officers of the company are as now organized, are: Mr. Henry Mason, President and Treasurer; Mr. Henry Bassford, Secretary; and Mr. John T. Hamlin, Vice-President. The works of the company are at Cambridgeport, Mass., and are said to be the largest of the kind in the world. They have a regular working force of 600 hands.

CHANGES OF FASHION IN MUSIC.

ASHIONS change in music far more than in any other art. The "impressionists" among the painters would have been hooted at a short time ago, just as apostles of the music of the future are sneered at by some conservative musicians to-day. But, in our art, every one of the great composers has been scoffed at by the critics. Haydn was once thought overladen and intricate. Beethoven was thought to play difficultly upon difficulty, merely to display his learning. Schumann was ignored by the leading critics, and then held to be merely a musical iconoclast. Wagner was so cordially hated that a cyclopedia has been made of the harsh terms used against him by his enemies. And, all in music, there is but one true and infallible critic-time. Possibly, the musician of the twenty-first century will say, "The ancients about 1880 were fond of a rather different kind of music in the words of their chief composer, Wagner. Our own great composer, Schenckeneberger, has long caused the other to be forgotten. What is at present we have combinations of instruments mathematically arranged to definitely fix every emotion,—as impetuosity, baseness, and passion, remorse, clarinet, oboe, and 'cello, etc."—this Wagner used little themes called *Leitmotive*, to express the same, a much more clever and artistic arrangement, as any cultivated musician of this age will see. Nevertheless, "The Walkyrie," of these ancient pieces has survived, and on one side, it is full of quaint and simple beauties.—Musical Herald.

OUR MUSIC.

"TILLIE'S FAVORITE RONDO".....Sidus.
Beside the excellent lyrics, quite new, and of a certain classicity of character, that reminds one of the sonata styles of Mozart or Haydn.
"HOMERUS NO. 11" (From "Vier Humoresken").....Kroeger.

The other numbers of this set have already been seen by our readers. The name of *homosyne* as applied to this composition is a misnomer, for it is rather soulful than humorous or fanciful. It is really more in the style of a "song without words" than anything else, but "a rose by any other name would smell as sweet," and the name of this tone poem is not at all ill-fitted sentiment, as our readers can see for themselves, by playing it as they please.

"LARRY FLATWATER".....Anschütz.
This melodious and genial composition is by a nephew of the renowned and lamented Carl Anschütz. It shows that the great musical talents of the uncle have not all died with him. This is one of the very first compositions given to the public by this young author and it certainly gives promise of even better things later.

"MERRY WA FANTASY" (Duet)......Sidus.
Every one knows the melodious opera "The Merry War" and all our readers know what Sidus can do in the way of selecting and arranging operatic and other music. This is a very good example of the very best of Sidus' work. It is a "song among a thousand."

"THE PROPOSAL".....Hubbard T. Smith.
Can any of our readers furnish us with the name of the author of the words of this song? They have gone the round of the press, but no one seems to know anything about their paternity. As to their very effective setting in music, it is due to a Washington gentleman, of whom our readers and the musical world in general will probably hear again.

"VALSE DES FLEURES" (revised edition)......Ketterer.
Hark! the fairy orchestra strikes up, Mr. Sunflower bows to Miss Hollyhock, Mr. Dahlia to Miss Rose, Mr. Dandelion to Miss Violet, Mr. French Kiss to Miss Daisy, Mr. Heliotrope to Miss Verbena, Mr. Larkspur to Miss Lily, Mr.—but the waltz has begun and their whirl and whirl and whirl of motion and blending of fragrances that we can hardly tell which is which or who is who. If that is not what a Ketterer meant, then he meant something else and it's all the same. Anyhow this is decidedly one of his most popular compositions, and the revisions have made it more worthy than ever of its popularity.

The pieces in this number are:
"TILLIE'S FAVORITE RONDO".....Sidus.....\$ 33
"HOMERUS NO. 11".....Kroeger.....33
"LARRY FLATWATER" (Polka).....Anschütz.....40
"MERRY WA FANTASY" (Duet).....Sidus.....35
"THE PROPOSAL".....H. T. Smith.....35
"VALSE DES FLEURES".....Ketterer.....75
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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also the most carefully edited, fingered, played, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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Of Standard Piano Compositions with revisions, explanatory text, vocal, and careful fingering (foreign fingering) by Dr. Hans Van Bolow, Dr. Franz List, Carl Klindworth, Ernest R. Kreeger, Joie Rive-King, Theodor Kullak, Louis Kessler, Carl Reinecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

A Starry Night.....	Sidney Smith	\$ 75
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Warblings at Sunrise.....	Berley Richards	50
Monastery Bells.....	Lebbore Wely	50
Return of Spring.....	Theodore Muller	75
Splendid.....	Wagner List	100
Minuet.....	M. Lohr	50
Belvedere (Longing for Home).....	Albert Jungmann	50
Chant du Soir.....	Ch. R. Lyberg	75
L'Argentine (Silver Thistle).....	Eugene Ketterer	75
Waltz in G Major.....	W. Kullak	50
Nocturne in D Flat (Soothing Heart).....	Bohler	50
Forest Song (Nocturne).....	Ch. R. Lyberg	75
Rippling Waves (Wellington).....	Fritz Spindler	50
Forest Song.....	Ch. R. Lyberg	75
Pure as Snow.....	Gust Lange	50
Tannhäuser March.....	Joie Rive-King-Wagner	50
Titled Image, Romanza.....	Chopin	75
First Love.....	Chopin	75
Will-o'-the-Wisp (Caprice).....	Chopin	75
Capotone.....	Chopin	50
Capotone.....	Chopin	50
Autumn Walk.....	Chopin	50
Forest Song (Nocturne).....	Chopin	50
Weeping Willow (Nocturne).....	Chopin	50
Forest Song.....	Chopin	50
Gavotte, in a minor.....	Brandels	75
March from "The Merry War".....	Chopin	75
Heather Rose.....	Gust Lange	35
Forest Song.....	Chopin	50
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The Shepherd Boy.....	G. Lange	35
Showers of Flowers.....	G. Lange	35
Serenade and Trio.....	G. Lange	35
Gavotte, in a minor.....	A. de C. Wymoz	35
Chenid's Primm.....	G. Lange	35
Silvery Waves.....	A. de C. Wymoz	35
Schiller, Op. No. 3.....	G. Lange	35
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Suite No. 2.....	E. Grieg	35
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New Edition Revised by the Author

E. Ketterer Op. 116.

Allégo brillante 6-80.

f *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

dolce. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff *dim.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

ff *dim.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

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leggermente

First system of a musical score in G major, 4/4 time. The right hand features a series of ascending and descending eighth-note runs with fingerings 1-2-3-4-5 and 5-4-3-2-1. The left hand provides a harmonic accompaniment with chords and single notes. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a repeat sign.

Second system of the musical score. It continues the melodic and harmonic patterns from the first system, with similar fingering and pedal markings.

1. *dim.* 2. *dolce.*

Third system of the musical score, featuring two first endings. The first ending is marked *dim.* and the second ending is marked *dolce.*. Both endings lead to a common conclusion. Pedal markings are present throughout.

Fourth system of the musical score. It includes a section marked *ff* (fortissimo) with a crescendo hairpin. The system ends with a repeat sign.

dim.

Fifth system of the musical score, marked *dim.* (diminuendo). It features a series of chords and melodic fragments in the right hand, with a corresponding accompaniment in the left hand. Pedal markings are included.

Sixth and final system of the musical score. It concludes the piece with a series of chords and melodic lines, ending with a final cadence. Pedal markings are present.

8-
A
ff
dim.
f
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

stacc.
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

8-
Ped. Ped. Ped. Ped. Ped. Ped. *

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

ff

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Or. 4/3

très légèrement.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

First system of musical notation, measures 1-7. The right hand features complex arpeggiated figures with many fingerings (1-5) and slurs. The left hand plays a steady accompaniment of chords. Pedal points are marked with "Ped." and a star symbol below the staff.

Second system of musical notation, measures 8-14. Similar to the first system, with arpeggiated right hand and chordal left hand. Measure 11 includes the marking "cres." (crescendo). Pedal points are marked below the staff.

Third system of musical notation, measures 15-22. Measure 15 has a first ending bracket labeled "1." and a second ending bracket labeled "2.". Measure 17 includes the marking "tristement." (tristemente). Dynamics include "ff" (fortissimo) and "p" (piano). Pedal points are marked below the staff.

Fourth system of musical notation, measures 23-30. Continues the arpeggiated right hand and chordal left hand texture. Dynamics include "f" (forte). Pedal points are marked below the staff.

Fifth system of musical notation, measures 31-38. The right hand continues with arpeggiated figures. Measure 35 includes the marking "cres." (crescendo). Pedal points are marked below the staff.

Sixth system of musical notation, measures 39-46. Measure 40 has a first ending bracket labeled "1." and a second ending bracket labeled "2.". Measure 43 includes the marking "dim." (diminuendo). Dynamics include "ff" (fortissimo). Pedal points are marked below the staff.

5 1 2 4 3 5 5 1 2 4 3 5 2 5 3 1 2

molto *dolce*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

ff *dim.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

5 1 2 4 3 5 5 1 2 4 3 5 2 5 3 1 2

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

ff *dim.* *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf *mf*

Ped. * Ped. * Ped. * Ped. * Ped. *

legg. *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

legg.

mf

Ped. * Ped. * Ped. *

mf *mf*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

mf *ff*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

ff *ff* *ff* *ff* *ff*

Presto. *tres brill.*

Ped. *v* Ped. *

ff *ff* *ff* *ff*

Ped. Ped. *v* Ped. *v* *v* *v*

ff *ff* *ff* *ff* *ff* *ff*

Ped. *v* *v* *v* *v* *v* *v*

MERRY WAR.

(Johann Strauss)

Carl Sidus Op. 127.

Andantino $\text{♩} = 112$. *Secondo.*

p

Pedale ad lib.

dimin. *uen - do.* *p* *pp*

p *1*

MERRY WAR.

(Johann Strauss)

Carl Sidus Op.127.

Andantino ♩ = 112.

Primo.

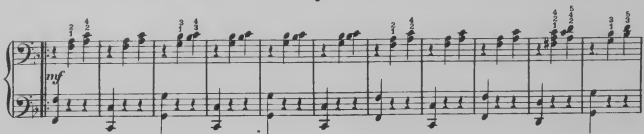
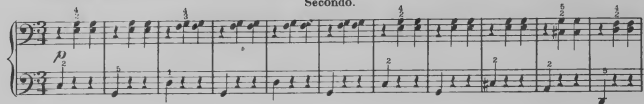
p
Pedale ad lib.

dimin. *cresc.* *p* *pp*

1

Tempo di Valse 6-80.

Secondo.



Primo.

Cantabile. *Piano.*

p *Cres.*

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two lines of the melody, and the second system contains the next two lines. The melody is written in a treble clef with a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes various musical notations such as eighth notes, quarter notes, and beamed sixteenth notes, along with fingerings and slurs. The lyrics 'The Rose Tree' are written below the first line of the melody.

[illegible]

Musical score for "The Rose Tree" in 3/4 time. The score is written for a piano (p) and includes a vocal line (soprano) and a piano accompaniment. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment includes a bass line and a treble line. The vocal line is written for a soprano. The piano accompaniment includes a bass line and a treble line. The score is written in 3/4 time. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system has a vocal line and a piano accompaniment. The piano accompaniment includes a bass line and a treble line. The vocal line is written for a soprano. The piano accompaniment includes a bass line and a treble line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next four measures. The melody is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It features various rhythmic values including eighth and sixteenth notes, and rests. The bass line is written in bass clef. Dynamics include 'cres.' (crescendo), 'sf' (sforzando), and 'mf' (mezzo-forte). The score includes fingerings (1-5) and articulation marks (accents) for the melody. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and fingerings. The lyrics 'The Rose Tree' are written below the bass staff. The score ends with a double bar line and repeat dots.

Secondo. *Allegro* ♩ — 144.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The first measure of the treble staff is marked with a forte *f* dynamic. The first measure of the bass staff is marked with a forte *f* dynamic. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Second system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef and a key signature of one sharp (F#). Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.). The first measure of the treble staff is marked with a first ending bracket (1.). The first measure of the bass staff is marked with a first ending bracket (1.).

Allegro ♩ - 144.

Primo.

Allegro ♩ = 144.

f

rit.

mf

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system contains the first two lines of music, and the second system contains the next two lines. The vocal line is written on a single staff, and the piano accompaniment is written on two staves. The music features a melody with various intervals and rests, and the piano part provides harmonic support with chords and single notes. The score is written in a clear, legible style with standard musical notation.

CTES.

Con Brio.

Handwritten musical score for a piece marked *Con Brio.* The score is written for piano (p) and includes a *cres.* (crescendo) marking. The notation features complex rhythmic patterns with many beamed sixteenth and thirty-second notes, and numerous fingerings indicated by numbers 1-5. The piece concludes with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a melody and a bass clef staff with a piano accompaniment. The melody is written in G major and 2/4 time, featuring eighth and sixteenth notes with various fingerings indicated by numbers 1-5. The piano accompaniment uses a simple chordal texture with eighth notes. The second system continues the melody and accompaniment, ending with a double bar line. The key signature has one sharp (F#) and the time signature is 2/4.

mf

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one sharp (F#). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The melody consists of eighth and sixteenth notes, with some triplets. The accompaniment consists of eighth and sixteenth notes, with some triplets. The score is marked with 'mf' (mezzo-forte) and 'f' (forte). The piece ends with a double bar line.

CTEN.

1

4

1

 ϵ

III

E. R. Kroeger.

Allegretto. ♩. — 72.



Pedale ad lib.



Plaintivo.

First system of musical notation. Treble and bass staves. Dynamics: *mf*, *dim.*, *mf*. Pedal markings: Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present above and below notes.

Second system of musical notation. Treble and bass staves. Dynamics: *dim.*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present above and below notes.

rinforz.

Third system of musical notation. Treble and bass staves. Pedal markings: Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present above and below notes.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dim.*. Pedal markings: Ped., Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present above and below notes.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf*. Pedal markings: Ped., Ped., Ped., Ped., Ped. with asterisks. Fingering numbers are present above and below notes.

a tempo.

Pedale ad lib.

THE LITTLE FLATTERER.

Tempo di Polka. ♩ = 84.

Otto Anschuetz Op. 45.

Coaxingly.

mf

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres.

1. 2.

Ped. Ped. Ped. Ped.

First system of musical notation, featuring piano (p) dynamics and pedal markings (Ped.) with asterisks.

Second system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

Third system of musical notation, featuring first and second endings (1. and 2.), piano (p) dynamics, and pedal markings (Ped.) with asterisks.

Fourth system of musical notation, featuring piano (p) dynamics, mezzo-forte (mf) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

Fifth system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and a section labeled "Trio." with pedal markings (Ped.) and asterisks.

Sixth system of musical notation, featuring piano (p) dynamics, crescendo (cres.) markings, and pedal markings (Ped.) with asterisks.

This page contains musical notation for a piano piece, likely from a 19th-century repertoire. It features multiple systems of staves, each with a treble and bass clef. The notation includes complex fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10), pedaling instructions (Ped.), and dynamic markings (Cresc., FINE). The piece concludes with a double bar line and the number 1, indicating the start of a new section or a repeat.

TILLIE'S FAVORITE RONDO.

Notes marked with an arrow must be struck from the wrist.

Carl Sidus Op. 105.

Allegretto ♩ = 100.

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The tempo is marked 'Allegretto' with a quarter note equal to 100 beats per minute. The dynamics range from mezzo-forte (mf) to forte (f). The score includes various fingerings and articulation marks, such as arrows indicating notes to be struck from the wrist. The key signature has one flat (B-flat), and the time signature is 2/4.



Repeat Trio to Fine, then repeat from beginning to 'f'.

THE PROPOSAL.

WERBUNG.

Hubbard T. Smith.

Moderato ♩ = 100

Der Ep - heu liebt der Ul - me Stamm, Das
The vio - let loves a sun - ny bank, The

Veil - chen liebt den sonn'gen Rain; Die Primmel liebt den Wie - sen - grund, Doch
cows lip loves, she loves, the lea; The scar - let - sleep - er loves the elm, But

ich, ich lie - be dich al - lein! Ich lie - be dich! Ich lieb' ich lie - be dich!
I love thee, but I love thee, but I love thee, but I, yes I love thee!

Der Son - nen strahl küss Berg und

The sun - shine kis - ses mount and

Thal, Es küss die See der Ster - ne Schein; Es

vale, The stars they kiss, they kiss, the sea; The

küss der West den duftgen Klee, Ich küss' küs - se dich, ich

west winds kiss the clo - ver blooms, But I kiss, kiss, thee, but

küss' küs - se dich, ich küs - se dich. Die a tempo

I kiss, kiss, thee, but I kiss thee! The

Die-ne freit der Li-tie Kelch, Der Gold-fink freit sein Weüchen fein; Des

ori-ole weds his mottled mate, The li-ly weds, yes weds, the bee! Heavns

Himmels Hund die Er-de freit, Doch ich darf ich dein Frei-er sein! Darf

mar-riage ring is round the earth, Shall I wed thee, shall I wed thee! Shall

ich dich frein! Darf ich dich frein! Darf

I wed thee! shall I wed thee! shall

ich dich frein! Darf ich, darf ich, dich frein!

I wed thee! shall I, shall I, wed thee!

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MAJOR AND MINOR.

MRS. ADRIANA PATTI will, it is said, sing in February at Madrid.

MAX KALLER, of Vienna, has published a new libretto to Mozart's *Zos Jann*.

The tenor, Mierzwinski, is engaged, says the London Musical World, by Herr Fischhoff for an Italian operatic tour in America.

NEXT year there is to be a grand congress of musicians in Milan, and no less than 200 composers have already expressed their intention of attending it.

STOROS ETTORI BARTI, Patti's half brother, the only person she said that ever taught her anything about singing, died in Philadelphia, November 17th.

The Chicago Indicator speaks of Massenet's new opera as "Leo Cid"—shades of Corneille, to think that your hero should be taken for a "Ching-Ching Chinaman!"

DR. EDUARD HANSELKE, the famous Viennese *Altleraren* and critic has come out strongly in the *New Free Presse* in favor of the universal adoption of the French pitch or diapason normal.

The November issue of Church's *Musical Visitor* says that Gounod's *Mors et Vita* "will be first performed at the end of October at St. Louis, etc." Brother Murray is a reliable prophet of the past.

We call the attention of our readers to the large and elegant assortment of Christmas Cards and holiday goods to be found at the old and reliable establishment of Scharr Bros., corner Seventh and Olive Streets.

A "SYSTEMATIC Chronological Catalogue of the Works of Richard Wagner" will shortly be published from the pen of an industrious amateur, the possessor of a copy of the collection of Wagneriana—Herr Nicolaus Osterlein, of Vienna.

ADRIENES of Grace Greenwood will be glad to learn that her daughter, Miss Annie Lyndhurst, is acquiring an enviable reputation as a light soprano, and will shortly appear in opera, at Milan, with good success, with her brother-in-law.

Numerous harp, flute, trumpet, drum and bells, supposed to be three thousand years old, have been lately found while some excavations were being made in Assyria and Egypt, especially among the ruins of Memphis.

The little one who guessed that the purpose of sermons was "to give the singers a rest," was not far from the mark, in attendance upon one of our fashionable churches, where religiosity takes the place of religion, and operatic strains that of genuine devotional music.

ASTONISHING and paradoxical as it may seem, yet it is well for all decent people to know that the person who sits at a concert or opera and hums over all the music to the distraction of his neighbors really knows the least about music of any in the room.—*Lowell Citizen*.

At a concert given by Franklin Council I, of H. on November 20th, which was presided over by Mr. A. Shattner, "Director of Shattner's Conservatory of Music," the principal number was two fine songs, one very novel and the other singing, by Wm. G. Pavitt. We have not yet heard what chair Mr. Pavitt fills in Mr. Shattner's conservatory.

The *Musical Standard* is the name of a new musical monthly started in Cincinnati, under the editorship of Mr. Geo. T. Bulling. Mr. Bulling has considerable experience as a writer on musical topics, and if a new musical monthly can be made to succeed in this time of general business depression, he will probably come as near accomplishing the feat as any one could.

THERE was recently a threatened strike of artists at the Vienna Opera House on the subject of pitch. Madamess Lucca and Madame Schuch were the two who had the dispute. A \$30,000, but the other artists protested against the lowering of the pitch. The Austrian government have just decided against the two star vocalists, who will now have to bow to the inevitable.

INSPIRED by the Light of the Moon," a recent anonymous summer novel, with gaudy paper cover, published by G. W. Carleton & Co., turns out, on examination, says the *New York Evening Post*, "to be a mere issue of translations of three of Octave Feuillet's stories, which were published in one volume with the author's name on the title page, and called 'Les Trois—The Sphinx—Bellad.'"

Mrs. MONSIEUR-SCHLIESE-HUELSKAMP and another famous young woman lawyers at Louis Montague, the \$100,000 beauty of Forough's show, will both appear on the lyric stage and form the two leading characters of a band of slaves that are to be sold to a wicked commissionaire in "Amoria," the opera at the Casino. The other four slaves are unknown to fame. All six of them have been in daily rehearsal for many weeks. It is not supposed that any of the slaves will have much to say. Sell their release.

A work of convenient art, worthy of a place of honor, library or parlor, is the Columbian Bazaar, which issues weekly from the Pope Manufacturing Co., of Boston. Each day of the year is given upon separate sheets, with the latest news, news of information, or otherwise interesting, in fact, it is in the nature of a virtual encyclopaedia upon this universally utilized stock of stock. The calendar proper is mounted upon heavy board, upon which is exquisitely executed, in water-color effect, by G. B. Buck, of New York, a charming combination of cycling scenes.

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COMICAL CHORDS.

THE MUSICIAN'S WOOLING.

"Miss Clara—Net" said Tam-Bourine,
A cittern by her side.
"I've courted caphone high sixteen
Long years to guitar bride.

"For harp—bord-ed you too slow
And in a bun-drum day,
Or, may be, you preferred also
Than husband to obey.

"If viol-as my love must chest—
If violone must die,
You are the catloope to meet
Up yonder in the sky."

"O, Fiddle—sticks" the maiden cried,
You spanst out fore-ve'r and solo.
If you're hap-py for a bride
You'll pop time—night—horn never."

He dute to lise the maiden coy,
Who, blushing, cried and sob.
"Don't! Stop! It's wrong to kiss handthoy
Till he's my bun-banjo."

"I've waited sixteen years," he cried,
And I cornet wait longer.
"O, dear" the cymbal maiden cried,
"I'll shut my eyes—you're stronger."

I whistle little once he took,
But one did not restore.
The maiden's slight, "To 'match her look"
Organ he took fine for.

—H. C. Dodge in Chicago Sun.

The highest-toned member of the land is the fife.

As necessarily before the act—"The orchestra."—Pittsburg Chronicle.

If you wish to catch a fish you must worm yourself into his confidence.

"Anax, why are you like a well-known musical instrument?" said Ruffy to his best girl, when he found unking pastry. She looked up in wonderment "Because," he chuckled, "because you are a pie—Anax!"

A CORRESPONDENT wants to know if it is proper to urge a young lady to sing at an evening gathering after she has refused once. It is proper to urge a little but not too much, lest she should change her mind.—Pittsburg Chronicle.

"I assure you, said the Newbome, 'my nerves are so sensitive, I am so finely strung, that every contrariety adds to my age.'"
"Ah," he replied, full of compassion, but too ingeniously, "how much you must have suffered!"

WHATEVER your studies are play a little of Bach every day. It will give strength to your ground work.—Musical Record.

In other words it will improve your Bach-ground. It will also stiffen your Bach-bone.

Some how or other, everybody, some time or other, wants to sing "Auld Lang Syne," and only one man in a million knows the words; and he only knows the first verse, and he doesn't sing it right.—Cincinnati Commercial.

AN exchange speaks of the vitality of frogs. We know something of this. We heard a single twenty years ago. He had a frog in his throat. We heard him again last week. The frog was still alive. Physicians say this is not at all unusual.—Puck.

It is not surprising that there should be war and rumors of war in Turkey. It is said the Sultan has taken to composing music in imitation of Wagner's style. The line must be drawn somewhere, and it will be queer if it isn't drawn around the Sultan's neck.—Exchange.

YOUNG LADY.—We had a delightful time at Music Hall last evening. Mr. Dunkey. It was a Meyerbeer night, you know. Are you fond of Meyerbeer?

Mr. Dunkey (hesitatingly).—Yes, but I think I would just as soon have Milwaukee.—New York Sun.

Is one of the St. Louis Courts the other day a lawyer was arguing a motion for a new trial, at such length that the Court fell asleep. The lawyer paused; the unnoted silence awoke the slumbering judge. The lawyer resumed: "May it please your honor, as I was saying yesterday"—Zalmon!

YOUNG Mr. Featherby and the hostess are listening to the singing in the adjoining parlor.

Mr. Featherby—How very dry your daughter, Miss Clara, has improved in her singing since I last heard her, my dear Mrs. De Tower. The dear child seems to have accomplished wonders for her voice. It seems so much fuller and clearer and sweeter.

Mrs. De Tower (in a constrained tone)—It is that little Miss Smith whom you hear singing. Mr. Featherby.—New York Sun.

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THE VILLAGE CHOIR.

(Some distance after Tenyson.)
Half a bar, half a bar,
Half a bar onward
Into an awful din,
Choir and Presbyter hith,
Into a mass of pious,
They left the "Old Hundred"
Troubles to right of them,
Tenors to left of them,
Bassons to front of them,
Belloyed and thundered.
Oh! that Presbyter's look,
When the organ took
Their own sweet time and book,
From the "Old Hundred."

Screamed all the troubles here,
Boggled the tenors there,
Raising the parson's hair,
While his mind wandered;
This psalm was pitched too high;
Their but to grasp and yell—
Out the "Old Hundred,"
Tenors to right of them,
Tenors to left of them,
Bassons to front of them,
Belloyed and thundered.
Stomped they with shout and yell,
Not wise they sang, nor well,
While all the church wondered.

Dire the Presbyter's glare,
Flash'd his pitchfork in air,
Sounding from knee to toe,
Out the "Old Hundred,"
Swiftly he turned his back,
Kneeling, his hat from his head,
Then from the screening pack,
Himself he numbered.
Tenors to right of him,
Tenors to left of him,
Belloyed and thundered.
Oh, the wild howls they wrought;
Right to the end they fought;
Some tune they sang, but not,
Not the "Old Hundred."

—Andre's Journal.

At a concert in Boston not many years ago, the leader became incensed at one of the audience shouting "louder! louder!" to him, until the poor player could stand no longer. He dropped the instrument and turned to the audience, saying: "It's all very well to say 'louder' but were is de v'ind to come from?"

"Poor old Mrs. Jones!" exclaimed a kind-hearted neighbor. "I wonder how she is getting along."
"Then he told me," said the woman who had won the dance cap at the school in the evening, and said:
"Yes, I saw her Sunday, did you know how old Mrs. Jones is, this morning, at I told you last night to do it."
"Yes, sir."
"Well, what was the result?"
"She said that, seeing as you had the impudence to ask how old she was, she'd no objection to telling you she was seventy-four."

Flickins came down to the club last night with a great problem weighing on his mind.

"If I should stand on my head," said he, coming up, to the boys with an air of a man who has got a goose—"If I stand on my head the blood all rushes into my head, don't it?"

No one ventured to contradict him.

"Now," continued he triumphantly, "when I stand on my feet why don't the blood all rush into my feet?"

"Because," replied Miss Conningham's brother, "because, Flickins, your feet are not empty."

The boys all laughed, but Flickins couldn't see any joke—
Lynn Union.

"Always," said papa, as he drank his coffee and enjoyed his morning coffee—"Always, children, change the subject when anything unpleasant has been said. It is both wise and polite."

That evening, on his return from business, he found his cravat-bed disheveled, and the tiny imprint of slipped feet silently bearing witness to the snail thief.

"Mabel," he said to her, "did you see a monkey in town?"

"Papa," said Mabel, "did you see a monkey in town?"

"Never mind that, did you pick my flowers?"

"Papa, what did grandma send me?"

"Mabel, what do you mean? Did you pick my flowers? Answer me yes or no."

"Yes, papa, I did; but I ought I'd change the subject."—Ez.

OUR BOOK TABLE.

"ANNUAL REPORT OF THE CIVIL SERVICE ASSOCIATION OF MISSOURI."

The most nonpartisan of republican measures, the most unpopulated democratic idea, is the salvation and humbug of so-called "Civil Service Reform." It is not the province of a musical paper to discuss the subject, but we must be allowed to say that a government of the people by the people and for the people, as we Lincoln's admirable definition of a republican government, must also be a government from the people, and not from a class of the people, however selected. The closing sentence of this report: "Before many years the officers of the Federal government will constitute a corps of our multitudinous host of employees, etc." indicate the evil we refer to. We want no corps of this kind, no select class, no bureaucracy. If the so-called "Civil Service Reform" were submitted to the voice of the American people, after a thorough discussion, the humbug would be swept from the statute-books with such unanimity that it would not dare show its head again for a century. It is with satisfaction, therefore, that we see that the "Civil Service Reform Association of Missouri" in this its fifth year, has the imposing array of its members all told.

